

# a branded world

PODCAST

with  
**Luiza Campos**



026 | THE IMPORTANCE OF COLOUR IN  
BUILDING BRANDS AND THE BOTTOM  
LINE WITH ANGELA WRIGHT

**EPISODE TRANSCRIPT**

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## A BRANDED WORLD PODCAST – 026 | THE IMPORTANCE OF COLOUR IN BUILDING BRANDS AND THE BOTTOM LINE WITH ANGELA WRIGHT

- Luiza Campos: [00:00](#) You're listening to a branded world podcast, episode number 26.
- Announcer: [00:09](#) Welcome to a branded world podcast where we explore great brands and give you tips, tools, hacks, and guides to create brands that captivate clients and drive growth in revenue. And now your host, Luiza Campos.
- Luiza Campos: [00:28](#) Hello everyone and welcome to another episode of the branded world. A branded world is a member of the Alberta podcast network, powered by ATB. In today's episode, I am talking with Angela Wright from colour affects. Angela, started studying color and how color affects our mood, our behaviors, and our decision making process years and years ago. In fact, she was one of the experts that helped defined how color affects human beings and our decision making process. And Angela has years of experience working with brands, multinational brands, and renowned brands on how to best use color to express their brand personality, their purpose, and attract the right audience that they are seeking. So I'm very excited to talk to Angela today and go a little bit deeper into her knowledge and learning a little bit more about color because color plays a huge role in expressing and helping strengthening our brand and attracting the right audience.
- Luiza Campos: [01:34](#) So I'm quite excited to share this episode with you. Share Angela's knowledge and hopefully you will find some tips and some insights in this episode that you can start applying yourself to your own brand. And as always, make sure you check out the show notes at a branded world podcast doc to get further tips, any insights into this episode. And we usually add a supplement as well complimentary to the episode and the information that was shared here. So always make sure to check the show notes and you can do that again at [abrandedworldpodcast.com](http://abrandedworldpodcast.com). And just before we start, just a reminder that the Alberta podcast network powered by ATB is proud to be a sponsor of Pod Summit, which is western Canada's podcast conference. Pod Summit is taking place May 5th at CKUA in Edmonton. So if you're interested in podcasting, perhaps you already have one or you want to create your own, I highly recommend you attending this conference.

- Luiza Campos: [02:38](#) It is a full day of learning and of course connecting with other podcasters like myself and plus they usually have pretty great giveaways they did last year and I know for a fact that they will this year again. So make sure you go to get those as well. And as I said, if you already have a podcast, you learn how to make it even better, how to make it sound better, how to grow your audience and create a show that is really catered to the listeners and the following that you have. And if you don't have a podcast, you will learn how to start and you can connect with many other podcasters like myself. So make sure you go if you're interested in podcasting tickets or just \$150, but there is a limited amount so don't delay in getting yours and you can do so at potsummit.com. The address again is spot summit.com. So without further ado, here's my interview with Angela Wright.
- Luiza Campos: [03:40](#) Hi Angela. How are you?
- Angela Wright: [03:43](#) Hello Luiza. I'm very well, thank you. How are you?
- Luiza Campos: [03:45](#) I'm great. I am very excited to talk to you. Of course you are one of the world renowned color experts and we all know how color can affect as and but I want to get into how can call her affect our decision, our mood and our decision making process particularly, you know, on how color can be used for brands to maximize and strengthen the brand. So I'm really interested in this topic. Before we get into that, I would love for you to tell us a little bit about your background and how you ended up being a color expert.
- Angela Wright: [04:32](#) Yes, I'm still asking myself that but so often in life, it was kind of by accident. I wasn't pursuing a career in I when I landed in the heart of colour, I was actually brought up in a hotel in the English lake district, which for those of your listeners who are not familiar with it is a very colorful area. It's a small national park in the north west of England and it's in the lake district is obviously is a clue the small lakes and it's almost like Canada in miniature and it's. It's very beautiful and we had a hotel there, my family had a hotel there and we found over the years the guest's behavior was consistently seem to be affected by the color schemes that we use. So for example, we might have several rooms architecturally identical in every detail, so we would do that in different color schemes and then I would find that the regular guests were saying

they all wanted this one and nobody wanted that one and there's.

Angela Wright: [05:37](#)

As I got older and got involved with the interior design, I began asking them, why didn't you like this one? And without exception, they always gave me the same answer. I don't dislike it. It's beautiful. Heaven is, I'm not complaining. I just feel better. And the other one and I, I'd still say sometimes I say why? I really don't know. I just do. So I realized there was something quite important going on here, but nobody seemed to have any idea what it was. So all those years and we just practice and periodically we just learned what color schemes worked and what didn't. And so we learned how to produce color schemes that, that guaranteed relatively happy guests. So when the family sold the hotel on me, when I wasn't looking, when I was about 25, I thought, well I'm going to go and study color psychology and see what always is about because it's amazing and that's when I discovered it was even more amazing because I couldn't study in Keller psychology.

Angela Wright: [06:42](#)

I was told on all sides that it was too subjective to teach too random to protect in any way. It was all determined by culture and to a secondary degree at age and gender. So I thought, well I, I can't say that anything is fundamental to life as a light, which of course is what color is, could possibly be around them. Everything else in the universe is mathematically sound and can be defined in patterns. There must be patterns. So I just sort of blended around the world of color for some years in the natural world, which gave me a lot more intonation, but also in the academic world and in the academic world. I found that people who are conducting research projects using the same stimuli but reaching different conclusions because the conclusions were subjectively interspersing the findings. So I blended around the both the color wells, the academic and the natural and got nowhere.

Angela Wright: [07:44](#)

And so I thought, well, I'm on my own with this, so I'll just see what, what I can make of it. And then I had the great good fortune when I was in California to meet a lady who was the dose or a member of the family that invented technicolor in old Hollywood. So she liked me, was used to breakfast time conversations around the table about color. And she said, I think I can if you'd like to work with me, I can help you to answer your

questions. And so. So I did that work to her and it was a real eye opener and it was amazing. And she remained my mentor until she passed away. A year or so ago, and I formed a theory between us. We worked out the theory, which I brought back to England with me in 1984 and opened the color consultancy in 1985 with the sole objective of testing the theory in the marketplace because not having any formal color or scientific education was a bit nervous about approaching the academic world.

- Angela Wright: [08:48](#) So I didn't. I just try this in the marketplace. And funny enough, some years later I was at international conference and three of the world's leading experts happened to appear empty table. I was sitting at, uh, say good. They joined me and they asked me quite politely who I was and so I did. And when I said to them, I didn't go to the academic world because I was a bit nervous. I had done so by then, uh, they, all, three of them looked at each other and laughed heartedly and said, have you any idea how terrifying it would be for an academic to do what you did? We're not the scary ones. It's the market place. We go to great lengths.
- Luiza Campos: [08:48](#) To avoid it.
- Angela Wright: [09:39](#) not to expose ourselves, to the vagaries of the market place. I said, oh no, that was easy.
- Luiza Campos: [09:44](#) So for you, you tell us what that theory that you were testing was. You mentioned, I mean it's unbelievable to me and your rate that to think of that academic world was not paying more closely attention to this, but you mentioned that there were some studies that they were done, but the results were different because people were interpreting them in a in a different way. Can you tell us a little bit about that?
- Angela Wright: [10:12](#) Well, it's a very long time ago now. The only one I can tell you off hand that might give you an indication of what I mean. I read two different experiments in which it's stimuli were described as we used blue and orange with full spectrum lighting and the subjects were children between boys between nine and 12, something like that. But they were very much identical like that, but they were very, very similar. And the key sentence we used blue and orange was identical and I remember reading

this, I'm thinking, well that's meaningless. What kind of blue? What kind of artist?

- Luiza Campos: [10:57](#) Exactly.
- Angela Wright: [10:57](#) A million of each of those hues. And how did you use them? What was the color balance? Was the more blue and orange bars, the blue. What sort of questions did you ask them that you haven't included in here? You know,
- Luiza Campos: [11:11](#) exactly. You're saying we use blue and orange is almost like saying we said some words words.
- Angela Wright: [11:19](#) Exactly. And that was the level at the time back. I'm talking about the 19 seventies now. That was the level of the one who, um, who did make a lot of progress in this subject was an American coal favor. Darren who dominated the world of color throughout most of the 20th century. I think he died round about the early 19 eighties, but, but he had some sensible things to say, but he was about the only one really. No offense to anybody. Uh, I might be insulting. I did meet, it was a very long time.
- Luiza Campos: [11:53](#) So then you've, you've found that lady from California and you worked on a theory. What was that theory?
- Angela Wright: [12:01](#) As I was putting colors together in a positive way psychologically because I did get myself a bit of an education. I studied psychology, so I, I'm a psychotherapist, not the type practice as a psychotherapist, but I did learn how to do it.
- Luiza Campos: [12:23](#) It makes perfect sense actually to start to study psychotherapy because you are analyzing the effects of color in people and that I imagine has links to psychotherapy in in one way or another.
- Angela Wright: [12:41](#) Well indeed and actually the other thing which I didn't know the time that I made that decision but found out later was that a response to comment to the time, the rest of the time it's Ms. Mind works was quite useful.
- Luiza Campos: [13:03](#) Hence the fact that at your hotel people could tell you that the preferred when room versus another, but they couldn't really say why.

- Angela Wright: [13:12](#) Absolutely. So it was an interesting quest which continues of course.
- Luiza Campos: [13:19](#) So how do you study something that you know, largely people respond to unconsciously. How, how did you go about then figuring out behavior.
- Angela Wright: [13:33](#) Then of course you check yourself out by when you get a sense of where they're going unconsciously you can ask the questions, kind of tease out what's happening.
- Luiza Campos: [13:47](#) Can you tell us what was that theory you you were forming?
- Angela Wright: [13:52](#) As I say, when I was putting colors together intuitively just seemed to work positively, positively as in fact we had been doing in the hotel, I began to notice an extra dimension of harmony that seemed to exist to between certain combinations of colors but didn't necessarily follow the classic color harmony a rules. So
- Luiza Campos: [14:16](#) Can you tell us what do you mean by that?
- Angela Wright: [14:17](#) Well, uh, the, the classic color theory is all about the wheel, you know,
- Luiza Campos: [14:23](#) right?
- Angela Wright: [14:23](#) And complimentary colors, analogists analysis and all that. All those principles. Well, I found that quite often colors the way that didn't seem to work on colors drawn from rather slightly random areas of the color map or the color space did. And I was doing it entirely intuitively because I say the of subconscious, but I realized that these colors that I putting together had definite extra dimension of color harmony. That was unmistakable. So I started asking people very informally about to these groups of colors, do you think a more harmonious. And I realized I was onto something. And then Laura and I, my mentor I was talking about earlier and die. We're also looking at personality types now. There's nothing new about that from Galen, in ancient Rome to young and 20th centuries, Switzerland, a great minds have classified humanity into four personality types. So the theory I began to realize I didn't work and out I discovered it.
- Angela Wright: [15:32](#) I think the reason I've thought about this quite often think the reason that I saw this, I was at not having any color



education. I was actually only looking at color. I was not looking for anything. If I had had, if I'd had the education, I would've been setting out into the wilds of the Carmel Valley to look at the colors that are in search of some particular thing to confirm my ideas since I didn't have any idea. So I just went out there and wonder the beauty of it all and then began to notice stuff if he sues. I mean, so. So I take no credit at all for um, you know, finding the objective underpinnings of color harmony. So the theory post-its that have only billions of people in the world, everyone can be classified in one of just four basic personality types. Now there are as many variations as there are people, but the underlying patterns are absolute and they each personality type is associated with one of the four color group groups that we were defining at the time, so that one personality type would have would feel a definite affinity with one of the color groups and that was the basis that sort of, yeah, well that's the right theory does say that there are four personality types and for internal families of color and each of us relates more specifically.

Angela Wright: [17:07](#)

Now the interesting thing about it was because of that harmony, I found that if people come together within the same color group so that the underlying harmony was the. The people relate to that person. The personality type relating to that color group would feel a sort of affinity with it. They would identify. So the. For example, if you're looking at a color scheme and it's drawing all the colors of drawing from the same group and they are your, your group, so to speak, your response is likely to be, oh wow. Those are my kind of colors. If on the other hand, they're equally harmonious, they're from a different color family, from your own color group, harmony is universally attractive, so you're likely to say, Oh wow, look at those colors. They're amazing. They look great. So one is an identification with it and the other is admiration, but either way you've got a universally positive response and that of course has terrific implications for the branding and strings,

Luiza Campos: [18:15](#)

particularly in the case of your example of the hotel. If you're using colors for, you know, for an audience where you don't really know, you're going to get a very dark audience, so you can't really predict the type of personality or gender even of those who will stay there. Right?



- Angela Wright: [18:33](#) Absolutely. That's right.
- Luiza Campos: [18:35](#) So how does color affect human beings? What are some of the. The ways that we we get affected by color?
- Angela Wright: [18:44](#) Well, color is light, color is wavelengths of light, and it's the only part of the electromagnetic spectrum that is visible. Visible wavelengths and vibrations on the electromagnetic spectrum include a microwaves, x-rays, TV, and radio, even gamma rays, they're all invisible and we tend to treat them all with extreme caution and respect. I mean, you wouldn't put your hand in the microwave oven, I'm telling you if you could,
- Luiza Campos: [18:44](#) Right.
- Angela Wright: [19:23](#) Well, actually color is having a similar physiological effect. Now, when light strikes a colored object, that object will only absorb the waving set, exactly. Match its own structure and reflect the rest, which is what strikes the eye. So we're looking at reflected colors, the reflected light on different wavelengths, giving us the colors. Now in the retina, these wavelengths of light, I converted into electrical impulses that pass to the brain and ultimately to the hypothalamus, which is a part of the brain that governs our endocrine system and our homeowners. So color is actually affecting us physically, emotionally and aesthetically. Every waking moment, whether we are aware of it or not.
- Luiza Campos: [20:20](#) That is so interesting. And you mentioned before that there were some theories, particularly when you trying to study color that people said, oh, is so varies by gender and age. Any it sort of makes sense that they would think that and that's my next question. Does it vary depending on age and gender or culture? Because you do see, you know, kids that are more attracted to primary colors are, for instance, pink being more related to females or girls and blue to two males are boys and you do see certain colors being more prevalent in different cultures. So this, is this a natural attraction because of the age, gender and culture or is this just something that we have assigned, you know, pink to be more related to girls in there for when we have a baby girl, we dress her in pink, you know what I mean? So it's this innate to humans or is this something that we sort of selected to be that way?

- Angela Wright: [21:22](#) Victoria had boys and goes the other way round to the boys with the pink was for boys and girls. But the short answer, I should've warned you at the beginning. Any question about color? There is actually only one answer and I'm about to give you that one on.
- Speaker 6: [21:40](#) OK.
- Angela Wright: [21:41](#) Which is. Well, it depends.
- Speaker 6: [21:47](#) It's so funny because I always say so
- Angela Wright: [21:53](#) The thing is those ideas of cool solid age and gender and culture and all, he can't dismiss the cultural associations because they're very dearly held. They are not. However, color psychology, they'll color symbolism. They are conditioned reflex reactions. This has been taught and originally when I. Somebody asked me about color psychology can't really work. I mean look at the concept of death in the Virginia. It's always expressed in black, but in the east it's expressed in white, so he was so rude as to sort of say go figure, but I was left pondering on that one and then I had a wonderful insight and realized that that gives us even more insight into the attitudes of different coaches because every time you make a color choice, you're telling the world what's going on inside your head. It's the load to be interpreting it and it's in.
- Angela Wright: [22:52](#) That's in the microcosm and the macrocosm. Just observing colors that come and go in trends different times a year is actually watching societies. Mood is any given moment. So for example, in England or in Britain, and I think that in many other countries since 2008 when we had the financial crash, we've been living officially in austerity and the color that has been adopted universally is gray. Now Gray is, isn't actually doing much for anybody's psychologically, but it's a very safe color. It's because it's not doing anything either way people reach for the gray and gray is the color of austerity was very popular during the Second World War and the forties, 19 forties. This was facetime. We had such severe austerity. So if you have some understanding of color psychology, you can read what's going on around you without needing any words. But, so I always explain to people that it works on two levels.
- Angela Wright: [23:57](#) Color psychology works on two levels. There are the universal, uh, effects of each hue. Red, blue, yellow,

green is so, and then there are all the more complex ways of using colors to work on, um, making sure that those colors are actually positive in their effects because of the way that put together it works. Like music one musical note does have its own properties and in fact quite often famous musicians have defined a musical notes in colors. I mean a Duke Ellington was the one who always starts with musical notes in terms of the color is called sign a seizure and felonious monk the penis was another one, but it's one note doesn't do much until it's put together with other notes and then whether it works positively or negatively. It's a matter of how the colors are combined. If a harmonious effect is positive. If said disharmonious effect is negative, there's no such thing as a good cover. It's all the metro of well it depends.

- Luiza Campos: [25:08](#) Right, and how you use it in where and in what quantities and with what other colors. I love the analogy of the music because now they just said, I'm like, of course. I always say the music is what tells you how to feel. Particularly. You can see how it is applied in movies and there's a scene that is going to be scary. You can totally tell by the background music and so forth, and it's the same with color.
- Angela Wright: [25:38](#) In fact, on the screen as well.
- Luiza Campos: [25:40](#) Yes, yes.
- Angela Wright: [25:44](#) I did a very interesting interview with a sadly now gone, very eminent director called Anthony Minghella who, he use to write very in depth books and then film them. And one of them was the English patient, for example. Another one was truly madly, deeply, uh, and uh, I was interviewing him about his approach. It was going to be a book of interviewing various professional color professionals about their attitudes and how they decided about the colors. And he was very interesting because if you've seen the film, the English patients is long time ago now, but the story was the English patient was in a monastery in a coma and reliving in his mind this incredibly important period in his life two years earlier. And Anthony said, the colors in the monastery, normally the received wisdom is that the flashbacks are in black and white or in very muted colors and the presence is in the bright, highly saturated colors. But he said in this case his past was much brighter than his presence. He was

lying in a hospital bed in a monastery up in a mountain, in the presence. So those colors are all very subdued and um, he actually went on to describe how the equivalent attitude to several of his films. He's paying an awful lot of attention to color. That's wonderful. And I think probably

- Luiza Campos: [27:23](#) As he should, as an amazing director.
- Angela Wright: [27:25](#) Yes. And I think probably he wasn't alone in that,
- Luiza Campos: [27:34](#) But how colour affect our decision making? Does it affect our decision making? So because I think brands choose their colors very carefully as well as the example you gave of the movie director. So how do we know how much color can affect decision making?
- Angela Wright: [27:50](#) Well, I think people do know how much it can affect. I think a lot of people are terrified of color because on some level, I mean, why do you think all the designers and architects dress and the entire fashion community dress in black from head to foot until the rest of us. It's elegant and sophisticated and a slimming. That is not true.
- Luiza Campos: [28:13](#) That's not true.
- Angela Wright: [28:18](#) There's a myth that has been brought about by the fashion industry who black is actually a security blanket. Routes you absorb. You remember I said at the beginning about colors, light wavelengths being absorbed or reflected. Well, black is total absorption, so a black and is going to absorb all the energy is coming towards you in a funny way, protect you, so they liked that, but then if you are already skinny, the black will emphasize that, but if you're carrying any weight, excess weight at all, the black will emphasize it and black clothes or actually not visually big so much as just heavy. It's. It's such a heavy color. It's got all the colors in there, it's not reflecting anything and it creates an impression of heaviness in a person is wearing it.
- Luiza Campos: [29:15](#) That's really interesting. So this is. This is really interesting because you can see how colors, as you were saying, colors have a certain reaction used in, in us in certain combinations that they also have. Some colors carries some meaning to it. As we're talking about most people's thinking of black that way or more. As the movie example you talked about are more vivid colors

representing a more positive part of his life. So when a brand is selecting the colors for their brand, should they select the colors that they want to reflect their personality or should they be selecting colors that they believe will better? It will have a better reaction from your audience.

- Angela Wright: [30:05](#) Oh, that is such a good question Luiza. So, it depends.
- Luiza Campos: [30:10](#) OK.
- Angela Wright: [30:12](#) If it's a. If it's a personal brand, I mean, for example, I said to Laura when I was coming back through intending to set up a consultancy to test the theory, I said, how on earth do I choose the colors, but we didn't call them brands in those days. We called it identity and for my company, that's exactly the question you just asked and she said, well, your company is actually going to be you a one man band, as we say in this country, and so choose colors that work the best side of your personality. But if you were a great big global conglomerate but people management or coming and going, you would be better advised to focus on the brand equity, the brand values, what you want the world to think. This brand is all about because the brand has a personality just as much as a person who has, so you need, and of course marketing departments do spend a lot of time identifying the brand equity and all that using so most design briefs can be not suggesting we should be, but can be reduced to a list of adjectives and each adjective is best expressed by a particular color, so that's a very crude way of approaching it, but that's it I think is probably the answer to your question.
- Luiza Campos: [31:39](#) Yeah, no, it makes perfect sense to me. So obviously brands that are more closely associated with the founders or the owners will make more sense to be more reflective of their personality, but brands that are bigger in nature,
- Angela Wright: [31:39](#) I'm less personal
- Luiza Campos: [31:59](#) And less personally. Exactly. Then they should choose scholars that still reflect that brand identity, that brand personality that are not closely associated with a particular person.

- Angela Wright: [32:11](#) One thing I realized I haven't mentioned is the psychological primaries.
- Luiza Campos: [32:17](#) Yes, yes.
- Angela Wright: [32:18](#) Which was defined in the 19th century by a German color science. Well, scientists as described as the four psychological primary colors, which are red, blue, yellow, and the green about herring was picking up on the commonly held view that should be arranged in three. The, the, the primary colors that you need to produce any other color is a combination of three colors in pigment that which is the most common, that would be red, yellow, and blue, because he alone do make green and in light primaries where, um, these days is probably more common route because it's television and computer screens and film and so on that the three primaries are red, green, and blue, because you need to combine red and green light. But herring said, well actually you need all four because the yellow in the eye isn't just a matter of processing combinations. It is in itself a primary color in terms of how the eye processes colors.
- Angela Wright: [33:31](#) So red is stimulating physically and pink is soothing physically because they're both on the same wavelength. So the effect of that wavelength is physical. So it raises the pulse rate and the blood pressure creates impressions that objects are closer than they are. So red is always sort of captures the attention versus it's not technically the most visible, but it captures the attention. First Week, of course is why it works so well in stop lights across the world, and blue, strong blue was stimulating the soft light, blue will sooth both cases. Any blue will work on the mind, so help you think clearly and focus or concentrate, but it's all an intellectual mental construct. The yellow is all about the ego and self confidence and the emotions in eastern philosophy focuses on the solar plexus. And if you think about is if you're nervous about anything, where do you feel it getting butterflies in your tummy to. So you know, there's that connection and then green provides the perfect balance, the balance between red, red, yellow and blue eye between the body, the mind and the emotions. So that's the, the root of color psychology and those effects are universal is a universal sector physical effect. So old arrest is a slightly more superficial but nonetheless powerful contribution. It's making to the kind of scene

- Luiza Campos: [35:09](#) That is fascinating. We can certainly with wood, that's a theory alone. We can certainly see how we can apply color to change moods or provoke a certain reaction in people
- Angela Wright: [35:25](#) Given the universal effects of the red, the blue, the yellow and the green. It can go either way, so the red that universal stimulus could be interpreted as exciting and exhilarating or it could be interpreted as aggressive and demanding industry and the blue could be all about sweet reason and calm, logical thought, or it could be completely emotionless. Bureaucracy, excessive bureaucracy and the yellow is for in its positive use is all about optimism and self confidence and the ego or negatively. It creates anxiety and fear and loss of confidence and then the green, which is the balance and the stillness and the calmness and everything's in the middle of the spectrum. So there's little need for adjustment to process it in the eye. Negativity that can be seen as stagnant. So that's what I mean when I say that the harmony is essential. The, the theory is to part two disciplines. I had to combine two disciplines. One was psychology and the other was kind of science to re-write the theory
- Luiza Campos: [36:37](#) And I can see why you're saying that can be answered with it depends because the same colors as you were mentioning can have completely different effects on people, so it's about balancing and how much you use it in where and to what occasion. In all of that, I imagine
- Angela Wright: [36:56](#) Sometimes people couldn't get attached to a colour and you think, oh it must be one of the, you know, in their own group must be this person. It might be a neurotic reaction to something that's happened in their lives that have not able to do with the innate relationship with color. You know, it's a conditioned reaction. So for example, if somebody sees a car crash, green costs or something like that, but my associate unconsciously associate green with EU fair. Anything. Well that's ridiculous. Makes no sense at all, but in their mind it makes a lot of sense.
- Luiza Campos: [37:36](#) You're so right. When you, when you talk about the psychological and emotional effects of color, I mean in, in design, whenever we work on a design piece, color is



- Angela Wright: [37:49](#) Colour, scientifically. It's the principle cue to composition. In other words, it's the first thing we look for to give us information about anything that confront us. So we're responding to the colors first.
- Luiza Campos: [38:02](#) That's really, really interesting in that you work with a lot of companies and brands in developing, helping them develop their collars. Can you share with us some great examples of brands in how they're using collar effectively and getting some positive results
- Angela Wright: [38:21](#) I'm bound by confidentiality agreements. Amusing to me that I'm the secret weapon. I don't that I can come in too close on on brands genuinely whether I've worked on them or not, but one thing that I worked with Shell International for quite long time and they have strong confidentiality, but this was many years ago and I have since spoken to them and they said, oh no, it's fine. He doesn't need to be confidential about that now. And it's actually featured on the color effects website as a case study whereby, um, they discovered they did some research in country because they are completely worldwide. Uh, brand does, you know, um, and they discovered in four countries they did some research, found that fewer than eight percent of the customers in their retail premises, on the phone calls, this was in the early days of retailing in focal in petrol stations, and they discovered that fewer than eight percent actually knew w which brand that they were in there in the shop.
- Angela Wright: [39:38](#) They know whether it was a shell or a BP or so, well, they just didn't know. So they asked me if I could produce a color Palette for the shops that still wouldn't have any main branding on it, didn't have like the Shell Pecten, you know, the, the logo. But they did have some secondary branding outside the show. But inside they wanted to raise the awareness of the identity of the brand. That crudely saying. So, so we did this and we thought it was quite a challenge, but we did it and they did research again in the same four countries, obviously different observers and there were over 80 percent the recognition. And also the staff volunteer the information that they felt more comfortable working in that environment.
- Luiza Campos: [39:38](#) Oh, very interesting.

- Angela Wright: [40:32](#) I remember another one, uh, there was a mail order company selling dvds and they had a particular one with opera on an operatic music on it, on the dvds and they had already designed the leaf promotional leaflet they send out with our in-house design team and it was all red and black, as you know, opera, you know that operatic read,
- Luiza Campos: [41:02](#) Right? Yes, yes.
- Angela Wright: [41:04](#) So they didn't want me to produce a palette for them, but they did want me to tweak the colors that they had already used to see if to put all the colors into one color group and see if that had an effect on the sales. So we didn't start from scratch. We took the existing pallet and got rid of the black and replaced it with a dog green, I think it was or blue, I can't remember now. But anyway, they were sort of warmer, friendlier certain colors, but without the elitism of opera and they sold 500,000 more dvds off the tweaked Lisa than they did from the original.
- Luiza Campos: [41:42](#) Wow. That's remarkable. That's a great experiment. And just doing that, you can see how color can affect the bottom line actually affected decision making.
- Angela Wright: [41:54](#) That's a phrase I do use. Sometimes color affects your bottom line.
- Luiza Campos: [41:59](#) Yes, absolutely. Absolutely. And I can understand with your example of Shell, there's certainly a, you know, some brands that are very associate, you know, you can tell that that's their brand just by the color's right, that the tones of the green or the browns or whatever it is you, you, you know exactly what that color is, even if you don't see any logos, right for that brand. So
- Angela Wright: [42:28](#) Absolutely, you know, I mean people lose their way. Mcdonald's has similar colors, funny enough to the shallow to the red and yellow had years ago. But then when they had all sorts of problems over the environment and cruelty to animals and all the rest of it, they tried to become more environmentally aware and, and demonstrate that in their branding. But just slapping some green onto some black is in is a bit more to it than that, you know, it's. I always feel that a fantastically successful brand lost its way a bit for awhile. Purely that's use of color

- Luiza Campos: [43:07](#) And in a way, I mean you have, you have to use all the tools you can, including color of course, to your advantage, but you also. It's not enough to just say things or it's not enough to just use color to try and represent something. You actually have to demonstrate behaviors that support that. What you're saying, right? Or what do you want people to perceive of you?
- Angela Wright: [43:29](#) They of course, and of course color psychology would only ever sell something once.
- Luiza Campos: [43:34](#) What do you mean by that?
- Angela Wright: [43:35](#) Well, if you're using it for FMCG, you know a small items in the supermarket or you're selling, but fast moving consumer goods brand the packaging, use color on the packaging to attract the buyer and the color psychology will attract the buyer and the buyer will buy the product and he takes it home and finds it isn't a good product. It's not going to go back and buy another one because he likes to come to buy it anymore because it didn't fulfill its promise. The color creates the promise
- Luiza Campos: [44:09](#) And then the product has to deliver it. Yeah, exactly. The experience has to be there. That's fascinating. I actually interviewed just, um, just last week, a packaging designer, one of the world-renowned packaging designers value mottos and he was given a very similar example of how they had in the cosmetic industry, a brand who was trying to penetrate that cosmetic industry. So of course they're giving the bottom shelf, you know, close to the ground and it's difficult for the buyer to see it and how they used the packaging design of course, something that stand out that moved upwards but also color to be able to attract the, attract the attention of the consumer to buy it. But once they get it in their hands, then everything else has to be there. Right? The, the whole experience has to fulfill that promise.
- Angela Wright: [45:02](#) Yes indeed. But the fastest way to turn around and ailing brightened is the color color of the logo or the color of the branding because of this principle cue to composition. It's the first thing you notice.
- Luiza Campos: [45:15](#) Yeah. It is the very first thing people notice and it can make or you can attract someone or completely take examples, and again this could be your clients or not, but

any particularly good examples of some brands that are using color really well.

- Angela Wright: [45:35](#) People who are selling products like sports goods or fashion of course, or household equipment and so on. They tend to save a red, no blue being the color of intellectual activity is telling you this thing is a intellectually sound is we've thought it through is very well researched. It's efficient. The red is saying this is a strong brand and it works. It's not particularly sophisticated, but it's stimulating and gets people excited about things, so to abuse. Quite often to younger consumers, but they're red basically saying, Yep, this is strong brand. Whereas the food is saying this is efficient brand
- Luiza Campos: [46:22](#) and red of course being a color that attracts attention. I can see how that's used in particularly in the retail business where you have to compete with so many other brands that are alongside the shelf with you. Right?
- Angela Wright: [46:36](#) That's right. Exactly. The problem that arises it. Everybody knows that, so everybody's using the red. I mean,
- Luiza Campos: [46:44](#) right.
- Angela Wright: [46:53](#) Go down the main aisle at sale time they're all covered in bright red signage
- Luiza Campos: [46:58](#) instead of standing out they are kind of camouflaging themselves if they use red
- Angela Wright: [46:58](#) That's just i
- Luiza Campos: [47:04](#) so that. That's also something to keep in mind depending on where you are and what the majority of other brands colors are. You may actually want to select one that actually makes us stand out more,
- Angela Wright: [47:17](#) which might very well be a quiet color beckoning you gently rather than the red screaming at you.
- Luiza Campos: [47:24](#) So I mean, obviously as we've been talking about color can quite complex and you need to take in consideration as you're selecting your color, but most of our listeners are small businesses and in some non-profits or charities, do you have any tips or any sort of golden rules or any particular tips that you can provide to to small businesses

and non-profits as they are thinking about the colors that they use?

- Angela Wright: [47:55](#) Well, the only advice I equipped to offer is the same for everybody. I actually say my advice is trust yourself because we were all born with an instinct for color. We've had it beaten out of us, but if we hadn't understood color, we wouldn't also survived evolution as we did because color is nature's own signaling system. So we're all equipped to interpret that, but we don't trust ourselves. We look around and see what everybody else is doing and then we tried to copy that or we try to adapt something to our story. Whereas if you start with your story and think about it, try to get in touch with your, your natural instinct for color, which everybody has and trust yourself. You probably make it much better job of branding then.
- Luiza Campos: [48:49](#) I love what you just said, that know your purpose, know your personality, your brand personality and identity, and then trust your instincts in selecting a color that better reflects that.
- Angela Wright: [49:02](#) Absolutely. That's it in a nutshell. Yes,
- Luiza Campos: [49:05](#) that's, that's great. That's great advice. Where can people find out more about you?
- Angela Wright: [49:10](#) Well, I do have a color psychologist, so if you call it psychology, I usually turn up fairly early on, but the web address.
- Luiza Campos: [49:22](#) Yes, absolutely.
- Angela Wright: [49:24](#) Uh, w w w dot color, sorry, America, c o l o u r,
- Luiza Campos: [49:32](#) which is also the Canadian way
- Angela Wright: [49:38](#) Oh, I never knew that.
- Luiza Campos: [49:38](#) Yeah, that's brilliant. Yeah. So sorry, can you say the address one more time?
- Angela Wright: [49:46](#) C O l o u r hyphen. Don't forget the hyphen. Affects, A for Alpha f foxtrot, f foxtrot e c t s.co dot UK.
- Luiza Campos: [49:59](#) Perfect. So I will have the website in the show notes

- Angela Wright: [50:03](#) and I'm about to be issue my book, the beginner's guide to color psychology, which I wrote 20 years ago, but it's still selling steadily, so I'm going re re issue it. I took an occupant but I'm going to put it back in because I get so many inquiries for it
- Luiza Campos: [50:19](#) while I write the name of the book again is
- Angela Wright: [50:23](#) the beginner's guide to color psychology.
- Luiza Campos: [50:26](#) Yeah. And I think that
- Angela Wright: [50:28](#) would be an amazing and really useful book to for everyone to have. Well, people have been very nice about it is. Yeah, it struck a chord.
- Luiza Campos: [50:38](#) Well thank you so much Angela for your time. This has been really useful and we really appreciate you taking the time to share your knowledge with us today.
- Angela Wright: [50:47](#) Well, it's been a real pleasure. Luiza, thank you very much.
- Luiza Campos: [50:52](#) And there you have it. I hope you enjoyed my interview with Angela. Right. And please make sure to check the show notes to see what other information we have there about this interview. And you can do that at a branded world podcasts. If you like this podcast, please make sure to leave a review on itunes. That's one way how people find about podcasts, so be very helpful to have your review there and if you have any comments or ideas for topics they would like to see covered in the podcast, please go to a brand world podcast.com and leave your comments and ideas there. And finally, before I leave you, I just want to let you know that atb has a no fee all in bank account. This is a new digital bank account and the best part of course is that there are basically no fees as long as you're doing most of your banking digitally. And if you're like me, you already doing that. So make sure to check that out. And you can also earn interest on higher balances. So make sure to go to atb.com to find out more information about this. Thank you for listening. And until next time,
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